

Lecture Recital

Leanne Regehr, piano

Candidate for the Master of Music degree
in Applied Music (Keyboard)

The Variation Form as Serious Genre:
A Comparative Analysis of the WoO 76
Sussmayer Variations and the Opus 35
Eroica Variations
by Ludwig van Beethoven

Sunday, May 12, 2002 at 3:00 pm

Studio 27 Fine Arts Building



Department of Music
University of Alberta

“It is a kind of music with the enormous momentum of something that revolves on its axis or moves in an orbit.”¹

- I Introduction
- II The Variation Form
 - 1) Origins in Rhetoric
 - 2) **Performance: Eight Variations on the Trio**
Tändeln und Scherzen of Süßmayer, WoO 76
- III Beethoven's Contributions to Variation Form
 - 1) Improvised Variations in late 19th Century Vienna
 - 2) Opus 34 and 35 - *Ein wirklich ganz neue Manier*
*Heiligenstadt Testament
- IV A comparison of the Süßmayer and Eroica Variations
 - 1) Themes
 - 2) Penultimate Variations and Finales
 - 3) Transitions

Brief Interval (10 minutes)

Performance

Fifteen Variations and a Fugue
on an Original Theme (*Eroica*), Op. 35 Ludwig van Beethoven
(1770-1827)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Regehr.

Ms Regehr is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate Award.

¹ Donald Francis Tovey, *Beethoven* (London: Oxford University Press, 1944), 125.

